

What we wish to allude to, however, is this: the pointed arches on either side do not spring direct from the capitals of the columns, but from an *entablature* which is interposed, and which, as most of our readers know, is inadmissible in pointed architecture. The necessity for an entablature in classic architecture is as distinguishing a characteristic as its absence is in pointed architecture. To quote Rickman, when enumerating the striking contrasts in classic and pointed architecture: in the former, he says, "an entablature is absolutely necessary,"—"the columns can support nothing but an entablature, and no arch can spring directly from a column;" while in the pointed style, "there is no such thing as an entablature," and "the shafts can only support an arched moulding, and in no case a horizontal line."

Messrs. Grieve and Telfair will, we are sure, not take this objection amiss, any more than Mr. Beverley did our recent comments on his superb scenes for Mr. Planché's "Theseus and Ariadne." Our desire is to aid in advancing the art of scene-painting; and by calling the attention of those engaged in it to errors of this sort when they occur, we are disposed to think good is done.

#### WHAT THE SOCIETY OF ARTS HAS DONE THIS YEAR.

SIR.—The Society for the Encouragement of Arts, Manufactures, and Commerce, may omit from its title the "fine arts," for a reduced copy of the Laocoon and two compositions of "children," in chalk, are representations this year of painting, engraving, and sculpture! As for architecture, among all the designs for a cottage, not one apparently could be found to satisfy the committee for the premium of 31l. 10s., but two,\* said to have "a superior degree of merit," are rewarded with 15l. and 10l. respectively,—a clear gain of 6l. 10s. to the society, while two people are made happy instead of one. With regard to the designs for a railway station, the gold medal, valued by the society at 25l., was not given, although offered, but 10l. was awarded for a "superior degree of merit," to Mr. J. Colson (No. 32). Is any one able to tell me what is the committee's notion of a superior degree of merit? Altogether, the "history of competitions" exhibits nothing in its annals equivalent to the composition of the list of prizes of the society for this year, which were distributed on Monday last by the Marquis of Northampton, who took the chair, in John-street, Adelphi, as vice-president of the society, Prince Albert being prevented from attending by the demise of the Princess Sophia.

At the society's house a printed "list of prizes" was distributed, and a comparison with the programme of subjects for competition gives the following results, obtained with some trouble, as the four classes, in the section "Arts and Manufactures," are mixed together in the "list of prizes awarded."

In the class of students, out of the twelve subjects proposed, four are declared to have been satisfactorily fulfilled; and, in one case, the liberality of the judges has been evinced by the donation of a double premium (both of books): these are numbered in the list 25; 7; 26 and 27; 28.

In the class of original designs for decoration the society had proposed twenty-nine subjects, with prizes of a medal to each, and a sum of money, which, in the whole, amounted to nearly 250l., divided according to its estimate of the importance of each subject.† The object was in itself good, and the response of the artists such, that the number of subjects in the programme might reasonably be reduced from twenty-nine to sixteen, from the want of any attention to thirteen of them; and this reduction would have left the society the sum of 100l. not claimed, and 150l. to distribute as proposed to sixteen premiums. What has been the case? Only about 55l. have been allotted, and only nine men are premiated,‡ whereas double that

number could easily have been picked out of the number of competitors, as deserving of some notice.

Silver medals are given to (No. 1) Copeland, (No. 2) Minton, (No. 8) Collman and Davis, (No. 11) Magnus, (No. 13) Pratt, and (No. 14) Richardson; and honorary testimonials are bestowed on (No. 16) the Coalbrookdale Company, (No. 15) Christy, (No. 17) Hall, (No. 18) Hetley, (No. 19) Tappin and Holland, (No. 20) Jennings and Betteridge, (No. 21) Messenger, (No. 22) Stuart and Smith, (No. 23) Phillips and Wymer, and (No. 24) Willock; i. e. CAPITAL is rewarded for seeing the advantage to itself of bringing out good things. What we should wish to see are rewards to those men who design, and to those who with their own hands execute these works. It is a *fort*, too, that some things were exhibited in John-street for which no payment was ever made to a designer. A. B.

We have received several other communications on the subject, but have room for the following only:—

SIR.—It is a sad reflection that neither of the architectural prizes of the above society have been carried away this year, in a complete state; that out of 61 students, not one had designed a labourer's cottage of sufficient merit to justify the judges in awarding him the premium offered. One of the greatest faults in this competition is that which too frequently occurs with the older members of the profession,—a total disregard to the limited amount. This dishonest, ungentlemanly practice ought no longer to be tolerated.

The point to which I wish more particularly to call your attention is this:—

It was stated in the instructions to competitors that the first consideration would be given to success in internal arrangement, ventilation, drainage, &c.

It happens that of the two designs selected, one is especially recommended for the manner in which the author has treated this principal part of his subject, whilst the merit of the other lies in the external decorations.

Does it therefore seem just that the highest amount should be awarded to the minor quality; and that he, who supplied the Society with their chief requirement, should receive, for it, but the secondary sum?

I may add, that I am a disinterested party and  
A NON-COMPETITOR.

P. S. In the competition for a premium of 10l. offered by a correspondent of the *Art-Union Journal* for a design for a Labourer's cottage (the expense not to exceed 65l.), particular attention should be devoted to the actual cost. I do not think that a cottage fit for habitation, with fittings, &c., can be built for the money, without it be very similar to the wretched hovels now erected; and when the student is so limited, it is scarcely his fault if the result be not satisfactory.

#### ILLUSTRATIONS OF THE EARLY HISTORY OF ARCHITECTURE.—FROM ANCIENT MANUSCRIPTS.†

HAVING already offered to our readers representations of architectural details taken from ancient illuminated manuscripts, from a very early period to the close of the twelfth century, we resume the subject, in order to show the subsequent changes of style which, as they influenced architecture by strongly marked lines, are also, to a certain extent, to be traced in contemporary delineations of it.

Of late Norman work, fig. 8, with its long slender columns, high turrets, and overhanging foliage, fully corroborates what has already been said as to the anticipation of that lightness which characterised architectural produc-

tions of the next style. It is taken from a quaint book of the twelfth century, in the British Museum, entitled "*Speculum Virginum*." Many MSS. of about this period, or rather later, offer ornaments which stamp, as far as could have been in the power of illuminists, whose only knowledge of architecture was derived from observation, the transition from Norman to its successor in style; and the ornament engraved in the first part of the present series (fig. 7) is one of these, and seems to exhibit an early germ of the final of after-times.

A tattered volume, entitled "*The Chronicles of Friar John de Walingeford*," written at St. Alban's, in the reign of Henry III., has furnished the beautiful letter, fig. 9, and a more decided example of the MS. mode of representing the Early English period of pointed architecture, it would perhaps be impossible to select. The profusion of circular mouldings cannot be mistaken, nor can the "stiff-leaved" foliage, which forms a kind of capital at the top, though indicated rather in effect than in detail. This is the rude type of much magnificent sculpture at Lincoln and Salisbury, and conveys, as accurately as might be expected from an uninitiated hand, an idea of such elegant productions as applied to a different purpose and material.\*

Fig. 10 is an ideal representation of the Temple of Solomon, taken from a celebrated book, known usually as "*Queen Mary's Psalter*," from its having once belonged to that sovereign. It was, however, executed during the reign of Edward I., and is an unusually fine specimen of the work of that charming period which ushered in the "Decorated" style. The volume has been frequently described and referred to in the elucidation of various questions. The present drawing shows the gradual development of the cup, the crocket, and the pinnacle, to the important position they obtained during the fourteenth century; but they are here delineated less with a view to define the proportion they would bear to the entire edifice, than to present in a small compass a picturesque assemblage of well-known architectural forms.

Under figure 11 are offered two reproductions of designs from a large and superb MS. of the fourteenth century, long in possession of the Howard family, and now in the Arundel Collection, British Museum. In the canopy or crocketed pediment at the top, is shown an exquisite adaptation of the ivy, treated ornamentally, which might even in our own day be suggestive to the sculptor or wood-carver for works in this style, which owes so much of its merit to its gleanings from nature. The canopy in the original is supported by slender columns, of which the bells are enriched with appropriations of the oak, introduced with equal originality and good taste.

Figs. 12, 13, 14, are all from works of the fifteenth century, an age prolific in revolutions in every department of art. In England, by almost imperceptible gradations, the "Perpendicular" style merged into existence, adding to its own some features of that style which it so totally supplanted. During the sway of Perpendicular Gothic, the illuminators of the time became less exact in their delineations of architecture, taking only peculiar forms and details, and combining them in a way suggested by their own imaginations. It may also be noticed that, in books known to have been produced in England during the chief part of this century, the edifices which form backgrounds to pictures have a strong approximation to continental work—see figures 12, which are taken from a rare set of pageants in our National Collection, giving a pictorial history of the birth, life, and death of Richard Beauchamp, Earl of Warwick. These masterly outlines were executed during the reign of King Henry VI., and it will be seen that one of the turrets we have engraved bears some resemblance in form to those of King's College Chapel, Cambridge, and others of like date.

Fig. 13 is taken from a nearly equal "*Valerius Maximus*," executed in France, and exhibits a chair of rather clever design, and very like some actual examples which are preserved in the Hotel d'Almy and other col-

\* (No. 30) Mr. T. C. Hyoe and (No. 31) Mrs. J. J. Nicholl. † E. g. for the best ornamental design, suitable for printing on a child's mug, 5l.; ditto for an ecclesiastical tile, Indian style, 3l.; ditto of figures, half-life size, in a circle, 5l.; ditto of a pillar for a railway platform, with detail, 5l. ‡ "Children" half-life size, in a circular compartment—this is not "Decorative." Art. No. 4, Mr. S. Beadman, a silver medal and 3l. No. 33, Mr. T. Browne, 3s. 6d.; this is extra. "Decorative Arrangement of the White Lily," No. 6, Mr. B. Burney, a silver medal and 5l. 2s. 6d. offered. "Design on Panel of Folding Door," Mr. G. R. Allen,

No. 55, no medal as offered, but the 10l. "A Sashboard," No. 2, Mr. Thomas Seddon, jun., a medal and 20l. as offered. No. 31, Mr. L. W. Collman, 5l. 10s. as next in merit. "A Chandelier," No. 36, Mr. H. Pitt Cook, instead of a medal and 10l. has 2l. 10s. "A Bracket," No. 3, Mr. W. Smith, a silver medal and 5l., as proposed. "A Design for a Finger-Plate and Lock Furniture," No. 29, Mr. Henry Maye, instead of a medal and 5l., a prize of books.

\* Amongst those who received premiums not mentioned in our correspondent, are—Mr. Batford, for hand-carving; Mr. Hatfield, for bronze-chasing; Mr. Hall, for mode of dyeing colours from marble; Mr. Potts, gold medal; Mr. Pratt, for a landing pier (gold medal); and Mr. W. Stanley, for a timber swing bridge.

† See p. 246.

\* It may be remarked, that Early English wood-carving being extremely rare, a collection of such drawings as the present would be extremely valuable as suggestive authorities.